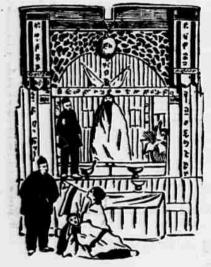


The engagement of Julia Marlowe at the Coates came to a close last night with a presentation of "Ingomar." Miss Marlowe appearing as Parthenia, the part in which she first came forward in this city and which also served to introduce her to the stage. This play, therefore, has an interesting part in the romance of this favorite actress. Its periodical revivals are attended by delightful reflections. Parthenia, more by delightful reflections. Parthenia, more caramme was much appreciated by an audience that had hitherto known him only indirectly.

AUSTIN LATCHAW. Coates came to a close last night with a presentation of "Ingomar," Miss Marlowe appearing as Parthenia, the part in which she first came forward in this city and by delightful reflections. Parthenia, more repertory, depends upon beauty of personality and the charm of simplicity. While her art has vastly outgrown its limited proportions, it is always delightful to contemplate the attributes that are essential to an ideal Parthenia. These attributes are possessed in a larger degree by Miss Marlowe than by any other actress who has ned the character on our stage in many, many years. Innate goodness, intuitive intelligence, charming ingenuousness and convincing earnestness have been from the beginning of this young woman's cadistinctively suggested in her work. While Parthenia is not a character of great depth, the part does call for a clear asser tion of these gentle traits, and positively forbids the assumption of the worldly quality. It is intended that Parthenia should be almost unconscious of her influence over the barbarian; yet there have been Parthenias, and whole bevies of them, unable to resist the temptation to make her not only conscious but intentional. While there is an amusing aspect to the ascendency of the woman and the submission of the man in this encounter between the village maid the poetry. This distinction is beautifully made by Miss Marlowe. In fact those who have witnessed the many characterizations of Miss Marlowe fully understand that it would be impossible for her Parthenia to make sport of Ingomar, no matter how

ridiculous the havoc of love makes him appear at times. Mr. Kendrick lacks the robustness of physique and the brusqueness of manner es-sential to a thoroughly convincing realiza-



SCENE IN "A CELESTIAN MAIDEN." (At the Auditorium.)

tion of Ingomar, but he is a capable actor and accomplishes much in spite of these

Miss Marlowe has excelled in poetic tragedy and old English comedy, and in her impersonation of Mary in "For Bonnie Prince Charlie" has shown surprising power in emotional acting. Until recently she has looked with disfavor upon the modern play for her own uses. Doubtless she still has a decided preference for the classic drama; but her success in the great scene of "Prince Charlie" should compel her to experiment with characters of contemporaneous life. An actress who can depict such anguish as that expressed by Miss Marlowe in the scene of Mary's sacrifice need have no fear of the most exacting trials of emotion devised by the writers of modern plays. It is announced that Miss Marlowe has chosen a play of this character for her early New York engagement. It will be interesting to see her in the modern dress, surrounded by characters of the day and called upon to express the manners of this time. The prospect is all the more assuring since there seems to be no probability that she would select any of the numerous strong but unwholesome dramas for some time more or less in vogue in England and on our own stage.

Mr. C. B. Dillingham has been given general charge of the Marlowe tour for Mr. Frohman, and upon his return from Europe the other day started immediately for Kansas City, arriving here yesterday. Mr. Dillingham brings with him a translation of Maurice Donnay's play of "Nero," dealing with the boyhood of the Roman emperor, which it soon to be produced by er in emotional acting. Until recently she has looked with disfavor upon the modern

rope the other day started immediately for Kansas City, arriving here yesterday. Mr. Dillingham brings with him a translation of Maurice Donnay's play of "Nero," dealing with the boyhood of the Roman emperor, which is soon to be produced by Mme. Bernhardt. Through Mme. Bernhardt Mr. Dillingham was able to secure an option on the play for Miss Marlowe's uses. As there was no opportunity to read the drama yesterday, and as Mr. Dillingham must be in New York as soon as he can make the return trip, a special car was yesterday engaged to take the Marlowe company from here to St. Louis today, in order that the play might be read and discussed. If it should appeal to the actress it is not improbable that a production will be gotten ready for the New York engagement, which will open in January.

This is a reminder that the latest dramatic success in London is Royce Carton's "The Tree of Knowledge," which is a dar-"The Tree of Knowledge," which is a dar-ing departure from the gallantries that have kept the erring woman an object of pity and the erring man a creature of con-tempt. Mr. Carton makes his women a conscienceless plotter and three or four-nen fall victims to her wiles. The play is said to be so brutally frank as to violate even the enlarged license that has been giver the stage through the discussion of social problems; yet the Lendoners take it without a quaim and appland it to the echo.

The surprise of the week in entertainment circles was the attention given our Hoosier friend, James Whitcomb Riley, who pulled us so hard that he had to play Hickeler friend, James Whitcomb Riley, who pulled us so hard that he had to play a "return engagement." There are two recessons for Riley's success, and they are both rather discouraging to the little army of would-be imitators that has sprung up in hit wake to dabbie in dialect verse and hemely sermons. Mr. Riley is a genius and geniuses are rare. He gives a vital significance to the commonplace, but never finds it necessary to depart from the commonplace to give this significance expression. That is why his is everybody's poet. That is why his formula is so simple that a child can understand it; but that is also the reason that it is so difficult that very very few can use it. It is much easier to be artificial than to be natural. What can be said of Mr. Riley as a writer is equally true of him as a reader. He identifies himself thoroughly with each and every character he speaks for, and yet there is less of impersonation than of suggestion in his readings. Here, too, it is exceedingly difficult to approach Mr. Riley, for he knows the art of mimetics, and his sense of humor is so thoroughly innate that it possesses in a merked degree the drollery of unconsciousness.

The supplementary numbers given the second evening by Mr. Eurene Ware were pleasing novelties. Mr. Ware's writings have attracled large and favorable attention, and his sense of the poetic and his facility in versification are all the more remarkable when it is remembered that his gening have attracled large and favorable attention, and his sense of the poetic and his facility in versification are all the more remarkable when it is remembered that he is not a dreamer. He is a lawyer of much distinction and a thorough man of affairs. Yet he has time for philosophy, "The Black Crook," and "Excelsior, Jr.," "Hendrick Hudson," and "The Passing The has time for philosophy, and the subservin

********** This Week's Attractions. *********

Contes-All week, "My Friend From India." Auditorium-All week, "A Celestin

Maiden" and vandeville. Grand-All week, Ward and Vokes in

"The Governors." Ninth Street-All week, the Payton

Dramatic Company. cademy of Music-This afternoon

Philharmonic orchestra concert.

Having achieved fame in all the Eastern cities, and after a brilliantly successful tour of the Pacific coast, "My Friend From India" returns for a limited engagement at the Coates opera house for Thanks giving week, commencing Monday evening next with a special matines on Thanksand the mountain chief, this aspect must giving day. It will be remembered the-be entirely subordinate to the romance and osophy is the theme of the play, and much merriment is gotten out of it. H. A. Du Souchet, the dramatist who struck such a good thing in the idea of this play, was a telegraph operator and is still such a telegraph operator and is still such, as he declined to allow his head to be turned by the success of the play. There are a great many funny situations in the comedy. Frederic Bond, May Vokes, John F. Ward, John B. Maher, Helen Reimer, Nita Allen have congenial parts.

The story in a general way is probable and the incidents are all exceedingly natural when the conditions are considered, and as a complete work, "My Friend From India" possesses the irresistible charm of laughter that commands a hearty and generous indorsement. Take, for instance, the "mirror scene," where Helen Reimer, as Mrs. Beekman-Streete, views herself, she supposes, in the glass, when in reality she sees not her own reflection, but that of John F. Ward, as Keene Shaver, disguised as her very counterfeit. The ingenuity that brought about this scene and the many little bits of "business" that go to make part of it is of the very highest order, and can scarcely fall to win success in other ventures upon the line of farce comedy.

"A Celestial Maiden" is a prestite title for

"A Celestial Maiden" is a pretty title for a play, and it is likely to prove especially attractive to the patrons of the Auditorium, for it is the first Chinese drama to be presented in this city. Much has been presented in this city. Much has been written about the success of the Chinese play, which is the theatrical novelty of this season. The merits of Francis Powers' "The First Born," and Chester Balley Fernald's "The Cat and the Cherub," both of which jumped from New York hits into London failures, have been discussed far and wide. Their failure abroad was probably due to the fact that our English friends did not fully grasp the Chinese-American significance of the little stories, or sketches, for they really do not rise to the dignity of plays.

plays.

"A Celestial Maiden," however, is a three act melodrama, said to be full of action and interest, and better suited to meet popular taste than either of the successors that inspired it. This play, which is the work of Charles Ulrich, a San Francisco newspaper man, is controlled by Thomas D. Bates, who has staged and costumed it elaborately and presented it with distinct success in several of the Pacific coast cities and in Denver. Mr. Bates has been in Kansas City for a week superintending the rehearsals of the play by the Woodward company.

The engagement of Ward and Vokes and their big troupe, presenting "The Gov-ernors," at the Grand opera house for ernors," at the Grand opera house for Thanksgiving week, commencing this afternoon, with the usual weekday matinees Thursday and Saturday, promises a genuine treat to lovers of that kind of entertainment called farce comedy. Of the play we can as yet say little; it is probably as much of a play as the average vehicle which travels under the same flag; but of Ward and Vokes and the individual artists with whom they are surrounded for this



among the best of acrobatic comedians; Gus C. Weinberg, Vila Sayne, John Keefe, James Cherry, Hal S. Stephens, the Troubadour Four, are among the people. Elaborate scenic embellishments have been provided for the entire three acts, and the wardrobe is promised to be simply dazzling in its elegance and quantity. A charming programme of musical, dancing and singing features is promised.

The Payton dramatic and specialty company, headed by Mr. Isaac Payton, will e seen at the Ninth Street opera house this week, beginning with the matinee tais afternoon. The company is not familiar in this city, but it has been organized for a number of years and has been very successful in a repertory of popular dramas and comedles. For this season Mr. Payton has added a number of specialties, which have increased the popularity of his entertainments. It is announced that there are in all twelve vaudeville performers in the organization. The engagement will open with "The Golden Giant Mine," the bill to be changed later to a "A Much Married Man." his week, beginning with the matinee tais

The third Philharmonic concert will be given at the Academy of Music this afternoon. The patrons of these fine Sunday entertainments will find much on to-day's

entertainments will find much on to-day's programme to interest them, several of the numbers being novelties and others being prime favorites. The soloist will be Mr. James Hingston. The programme will be as follows:

Overture, "Mirella" (Gounod).
Ter.or solo, "The Gift of the Gods" (Loehr), Mr. James Hingston.
Entr'acte, "Mignon" (Thomas).
Wedding procession from ballet "Feramors" (Rubinstein).
Overture, "William Tell" (Rossini).
Barcarole, "Night in Lisbon" (Saint-Sacens). Saens).
Badinage (Herbert).
Polonaise from "The Governor of Tours".
Reinecke).

Mr. and Mrs. George Olmi, recent acquiof the city, will give an introductory re-cital at the Academy of Music to-morrow evening. Mr. Olmi has already been very favorably received as a concert singer. The recital programme will include two orig-mal sketches and a translation by Mrs. Olmi and a number of local artists will



MISS MAY VOKES

assist in the presentation of a varied programme. Invitations may be secured at Carl Hoffman's. The programme will be as follows:

"The Last Waltz," an original sketch (first time) by Mrs. George Olmi, Cast; "Stella," Mrs. Madeline McDonald; "Mille" (her daughter), Mrs. Anne Tozier-Prince; "Colonel Grey," Mr. George Olmi, Part song, Regent Quartette.

Baritone solos—(a) "Lady of My Heart" (Maurice Arnold); (b) "Love's Jewels" (Charles Dennee), Mr. George Olmi, "Legende" (Wienlawski), Mr. Henri Appy. Appy.
"Life Is So Gay" (Gumbert), Miss Mabel "Life Is So Gay" (Gumbert), Miss Mabel Haas.
"The Going of the White Swan" (first time); dramatized from Gilbert Parker by Mrs. George Olmi. Cast: "Father Corraine," Mr. Everett Elliott; "John Bagot," Mr. George Olmi: "Dominique," Mrs. Anne Tozler-Prince; "Lucette," Mrs. George Olmi. "Zigeunerweisen" (Sarasate), Mr. Henri

"Zigeunerweisen" (Sarasate), Mr. Henri Appy.
"Drinking Song" (Reginald Barrett), Regent quartette-Messrs. S. S. Cunning-ham, George S. Fox, O. E. Renfro and E. Ohaus.
"Borrowed Lodgings," an original sketch (first time) by Mrs. George Olmi. Cast: "Geoffrey Bond," Mr. St. Clair Hurd; "Mar-jorie" (his wife), Mrs. George Olmi.

Mr. Francois Boucher has organized his Quartette Club and will give a series of Sunday afternoon concerts at the Acadof Sunday afternoon concerts at the Academy of Music, the first being one week from to-day. The personnel of the club will be the same as last season, the members being Mr. Boucher, violin; Hugo Schmidt, second violin; Rudolph Engel, viola, and Louis Appy. 'cello. The soloist for the first concert will be Miss Elizabeth Parkinson. The programme will be as follows:

Quartette, Op. 18, No. 4, C minor (Beethoven), allegro, scherzo, menuetto, finale allegro.

Song—"The Song Fairy" (Bemberg), Miss Elizabeth Parkinson. Elizabeth Parkinson.
Andanie et Rondo Capriccioso (Saint Saens), Mr. F. Boucher.
Trio—Plano, violin and 'cello (DeBeriot), Mr. and Mrs. F. Boucher and Mr. Louis Mr. and and Appy.
Appy. Song—"Serenade" (Schubert), Miss Elizabeth Parkinson.
Quartette—(a) Canzonetta (Godard); (b)
Scherzo (Lachner); (c) "Un Petit Rien"

********** Stories and Gossip of the Stage.

********** Walter Damrosch and Charles A. Ellis, to whom the stockholders of the Metropolitan opera house and the rest of the opera-loving public look for their grand opera

created the part of Werther in Massenet's opera of that name, again at the composer's desire. Subsequently he was engaged at the Royal Opera at Madrid, where his success was so great that the engagement was renewed for three successive seasons.

M. Boudouresque, the new French basso, is a singer by inheritance. Not only was his father an eminent basso at the Paris Opera for ten years, but he has been his son's only teacher in the art of singing and operatic acting. He has enjoyed also the advantages of the traditions of the discipline of the Opera Comique, at Paris, where he first appeared in 1889, where he sang with success for three years. Subsequently he appeared in many European cities. The other members of the company are nearly all well known and established favorites with the New York public.

Freedom of dramatic criticism is about to be subjected to a legal test before the Paris be subjected to a legal test before the Paris courts. One Dubout, a banker, wrote a tragedy entitled "Fredegonde." which was produced at the Theatre Francaise last spring. It was severly criticised in the Revue de Deux Mondes by Jules Lemaitre. M. Dubout was offended, and sent a letter of protest to the critic, who refused to publish it, maintaining his right to free speech as a judge of plays. The banker has accordingly taken his grievance into the courts and Paris is greatly interested in the outcome.

Sarah Bernhardt is the daughter of a Dutch Jewess mother and a Parisian Catholic father, the latter causing her to

Sarah Bernhardt is the daughter of a Dutch Jewess mother and a Parisian Catholic father, the latter causing her to be brought up in a convent at Grandchamps as a Catholic until she was i5. After that her Jewish mother took her from the nuns, who were distracted with her pranks, and declared that she should be an actress. She was presented for examination at the Conservatoire. To gain admission she had to recite a piece of poetry. All she knew was the "Deux Pigeons," by Lafontaine. Auber presided on the occasion and as she boldly trotted up to the stage he said he saw all her future in her strange eyes—"comedy, tragedy, drama and a bit of madness." "Assez, assez." said Auber, "you have told your fable very well, and are admitted." Instructed by Prevost and Samson, she made her debut in "liphigenie en Aulide" in 1862. She did not make a success; Sarah has never been classic. She forsook the "Malson de Mollere" for the Gymnase, from which she ran away to Spain, reappeared at the Theatre Port St. Martin under an assumed name, played the part of the Princess Desiree in the "Blehe au Bois," and even sank so low as to sing in the choruses. Afterward she made an engagement at the Odeon, where she appeared in 1867 on Moliere's birthday, as Armand in the "Femmes Savantes" and begain to be famous. Here in the next five years this original and eccentric woman produced "Zacharte in Athalle," her first theatrical success, to be followed by a great day of triumph, by the creation of Zanetto in Francois Copee's "La Passant." in 1859, "Ruy Blas," in which she played the part of the queen of Spain, and showed herself an artist. These two pieces attracted the attention of Perrin, the reconstructor of the Comedie Française, who offered her an engagement. This to a French artist is the culmination of human hopes. She, however, made two failures—first one in "Dellia," and the other as Cherubin in the "Marriage de Figaro." But Octave Feullict's "Sphinx" brought the extraordinary powers of this fine, passionate, gifted actress to the

At a recent seashore dinner Joseph Jefferson told the following story: "I was crossing the Atlantic. The wea ther was dreadful. I was trying to guide myself along the deck, and, incidentally, a lady lying prostrated on the deck, evident-ly sorely troubled with that dreadful disly sorely troubled with that dreadful dis-ease, sea sickness.
"I said to her: 'Madam, may I bring you something to relieve you?'
"She looked up at me and feebly said: 'I beg you will not mention it. Will you also kindly excuse me, sir?"
"I then said to her: 'But is there nothing I can do for you?" I can do for you?"
"'No, sir, said she in the same tone; "'No, sir,' said she in the same tone; 'please go away.'
"'But, madam, I said, 'you are evidently suffering. Can I do nothing to help you?'
"'I wish, she said, 'that you would go away. I am not fit to see anyone.'
"'I am sorry, madam.' I persisted, 'that I can be of so little service. Can I do nothing for your poor husband, the gentleman whose head I see in your lap?'
"'Oh, said she, 'that is not my husband and I do not know in the least who he is.'"

Nance O'Nell, who has made a profound mpression in New York, is a protege of McKee Rankin, to whose training she owes much of her positive, but sudden, suc-cess. She has just added an-

NANCE with her part in "The Magdalene," Colonel Allfriend's new play, just produced at the Murray Hill theater. In an interview with a Mirror reporter a few days ago Miss O'Nell says: "The thing I want most to do just now is to go back to San Francisco as a—a sort of an assured success, you know. My relatives live there, and many friends whose approval I would prize more



MISS NANCE O'NEIL.

highly than that of anyone else. San Francisco is my own city, you know. I was born there, and there I made my debut upon the stage. It wasn't very much of a debut. I played a nun—a very small part—in a play called 'Sarah,' at the Alcazar theater.

"That was four years ago, when I was I9 and had just finished school. I had wanted as far back as I can remember to go upon the stage. I felt an impulse for it, but I had never taken part in amateur performances, and had not even recited in school any of those stirring pieces, such as 'Curfew Shall Not Ring To-night' and 'The Schooner Hesperous.' I had not even an atom of dramatic experience when I first spoke the fourteen lines of the nun in Sarah. Peter Robinson, the dramatic critic of the San Francisco Chronicle, took me to see Mr. Rankin, who was then managing the Alcazar theater. I am pretty sure that Mr. Rankin didn't see many signs of histrionic ability in me on our first meeting, and after I had played my first part he must have been even less sure that I would ever become an actress.

"The truth was that I was so frightened that I believe I should have welcomed an earthquake. But I just plunged in. I walked upon the stage and spoke my lines as well as I could, and I have done the same thing a good many times since. The training I have has been gained in the rough and ready school of experience, and now that I look back at it I am glad that it is so. It seems to me that this is the best way to avoid being theatrical and artificial.

"I remained at the Alcazar theater for about six weeks, and then got my first tands. We went to Southern California, presenting plays like 'The Danites.' About the middle of January of that year, which I think was 1894. I joined the stock company at the Burbank theater in Los Angeles, where such plays as 'The Lights o' London' and 'The Banker's Daughter' were given. From the very beginning I felt a preference for emotional roles, and the stage managers noticing this began to cast me for them. I soon found myself bearing the brunt The young Finnish singer, Mile. Aino Ackte, the daughter of a musical conduct-Acke, the daughter of a musical conductor in Helsingfors, who at the time of her leaving the Paris Conservatory of Music, crowned with the first prize, last July, made her first appearance in the Paris Grand opera last week as Marguer-ite in "Faust." She made such a brilliant hit that the management of the Grand opera last week as Marguer-ite in "Faust." She made such a brilliant hit that the management of the Grand opera mand for seats. The personal success of Mile. Ackte was so pronounced that one of the prima donnas of the Grand opera who had heretofore sung the part of Marguerite, Mile. Berthet, became ill and could not sing the next day, although she was announced to appear as Queen Marguerite of Valois. Mile. Ackte has a brilliant so-prano voice of great purity, range and strength, which possesses the most beautiful timbre and is extremely pliable and well trained.

whom the stockholders of the Metropolitan opera house and the rest of the opera opera loving public hoo for their gram opera loving public hoo for their gram operation of the stockholders of the house of the house

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posing players: Mr. Drew, comparatively

without education in drawing room accom-

posing players: Mr. Drew, comparatively without education in drawing room accomplishments, yet presenting them perfectly in the theater; Miss DeWolfe SOME proficient in them by early training, yet invariably awk. STAGE ward in their dramatic expression. But this paradox PARADOXES, is not unusual. The finest stage parlor gentleman before Drew's time was Harry Montague, who knew little or nothing about polite, social life, whereas Robert Taber, who was originally a social carpet knight, declared robust and unlooked for qualities in the drama, but failed in those that were expected of him. Similarly in private life Herbert Kelcey and Kyrle Bellew are the most successful of ladles' men, although they cannot convey a compliment with half the grace of John Drew or make love with half the allurement of Edward Sothern, neither of whom is distinguished in these arts except in the drama. It therefore appears that in many cases the player succeeds in portraying those qualities which he does not possess, and comes at an excellence through art which is denied to him by nature. Thus, in her habit as she lives, the quietest and most dignified of women, Ada Rehan, no sooner enters the theater than she becomes vivacious, witty and plentiful in humor. In private life Eleonora Duse is reserved, conservative, cold and melancholy, but in the drama she is passionate, eloquent, fiery. Off the stage Sarah Bernhardt is genial, unaffected, sympathetic and kindly; on the stage she is cyclonic, tigerish, intense, murderous. One night during her last visit to this city, the writer was in her dressing room, where Mme. Bernhardt was in high mirth over the relation of some amusing accident of the day. The call boy came, and, grasping her dagger the great French woman rushed on the stage furiously, kept the spectators in terror for half an hour, murdered M. Deval and returned to the dressing room, where she threw down the bloody knife and resumed her lively story as if nothing had happened to interrupt it.—Hillary Bell, in New York Press.

"Fo

"Folks talk every day of nearly dying from laughing," says Margaret Mather in

The new melodrama, "The White Heather," which Charles Frohman will produce at the Academy of Music, New York, tomorrow night, will have a cast equally remarkable for noted names with that of "The Sporting Duchess," There will be over two dozen speaking parts in the play and nearly every one is filled by a player of some note. Rose Coghlan leads the list, and after her comes Olive May, who has not been on the stage since she made her great hit in the part of the laughing girl in "Butterfiles," Then there is Amelia Bingham, who was the heroine of "The Proper Caper." Among the men are Francis Carlyle, Robert Cotton, S. Miller Kent, Harry Harwood and Louis Baker. The production of "The White Heather," which has ten big scenes, will cost Mr. Frohman over \$60,000.

The new melodrama, "The White Heath-

HANDSOME CABINET PHOTOGRAPH OF THE COMPANY GIVEN TO EVERYONE.

SPECIAL MATINEE

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shortly, under the title of "The Royal Box." Rossi acted the original play here in Italian. For the scene where the actor falters and breaks down at seeing his flame coquetting with the Prince of Wales in a box he selected a portion of "Hamlet." Barney used for this a scene from "Coriolanus." Mr. Coghlan will introduce the balcony scene from "Romeo and Juliet." with Miss Coghlan as Juliet. Mr. Coghlan in reshaping the play has changed the central figure from Edmund Kean to an imaginary actor. He had the advantage of seeing the great Lemaitre play the role in Paris many years ago, and he believes that It will give him superb histrionic opportunities.—Dramatic Mirror.

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At the Paint Club exhibition vesterday (Saturday) there were 1,200 visitors; on Friday there were 717.

The Paint Club exhibition is a success. The members feel greatly encouraged in this their first effort, and will aim to make their next exhibition superior to the pres-

Mr. Huppert is in receipt of correspond-ence from the Western Art Association offering to make that display here. This will be possible only when sufficient funds for the payment of the necessary expenses for transportation and packing are secured. The number of sustaining members is in-creasing each day, so that there seems lit-tle doubt but this amount will be secured without trouble.

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Tickets on sale at the Burlington ticket office, Pitrat's, 109 Wainut street, and at the door.
Tickets, 25 and 50 cents,